#### Pinero's Satire, Which the British Criticised, Goes Well Over Here



New Irish Play by Mr. Synge, However.

(BY EMORY B, CALVERT) Playboy of the Western World," attracted the carrots, cabbages and can-tankerous comment of Celtic censors on this side of the water, virtuous Lon-don rose in its wrath and threw many bloomin' epithets at Sir Arthur Wing Pinero's characterization of the musical

Pinero's characterization of the musical comedy stage.

"Unjust cabal on stage folk," "libel upon British aristocracy," and "a shameful caricature," were some of the more pleasant criticisms hurled at the author and his harmless comedy. Champions of the gausegarbed spear carriers and "speaking" actresses who form so vital a part of the undressed musical play of the present day arose in pit and gallery and hissed and booed to their heart's content.

Church and laity took sides and through brisk interchanges of criticism and laudation provided the finest sort of advertisement for the play. It was alternately condemned and com-

On the left is Jane Cowl, who is starring in "Within the Law," at the New York Didn't Like the Eltinge theater. In the center is Gladys Hanson, now playing in "The Governor's Lady," at the Republic. At the top, on the eight, is Billie Burke in "The 'Mind the Paint' Girl," at the Lyceum; and at the bottom, on the right, is Florence Reed as "Bettins," in "The Master of the House,

rible affair after all.

Pinero has long been regarded as England's foremost playwright. His successes are many and varied and his name emblazoned on a British theater front is a guarantee to the management that the pounds and shillings and sovereigns of the tight little island will flow into the box office right plentifully. Yet despite this hard won reputation it is doubtful whether "The Mind the Paint' Girl" would have achieved its worldwide fame without the excellent advertising afforded by British virtue.

is o vital a part of the undressed leal play of the present day arose of tand gallery and hissed and it to their heart's content. Unch and laity took sides and ugh brisk interchanges of critical and laudation provided the finest of advertisement for the play. It alternately condemned and conded for weeks, till at last the expense that waned and enthusiastic British virtue.

In truth the play, as presented at the Lyccum theater here this week, unfolds little that would stir the ire of the most aesthetic of dramatic devotees. In deed, it would exarcely stir the carefully curied forelock of a rillage curate fresh from the convent, or whatever place it is that provides academic to truth, are cruel, harsh words, but possess little sting when compared with the vitriolic sallies of an American political candidate in the Lyccum theater here this week, unfolds little that would stir the ire of the most aesthetic of dramatic devotees. In deed, it would exarcely stir the carefully curied forelock of a rillage curate fresh from the convent, or whatever place it is that provides academic to truth, are cruel, harsh words, but possess little sting when compared with the vitriolic sallies of an American political candidate in the Lyccum theater here this week, unfolds it the most compared with the vitriolic sallies of an American political candidate in the Lyccum theater here this week, unfolds the most compared with the vitriolic sallies of an American political candidate in the Lyccum theater here this week, unfolds words, but possess little sting when compared with the vitriolic sallies of an American political candidate in the Lyccum theater here this week, unfolds the most content.

shimmers with the pale, lambent light of virture.

In fact, its New York production makes it probable that the portion of the play which offended the British prudery was rather a reference to British aristocracy than the racy character of its lines. Indeed, Sir Arthur seems to have gone out of his way to describe a fledgling nobleman in love with the Paint Girl in terms little in keeping with the clear cut stage appearance of that young man and to refer to the knighted social strata a a class "without a chin or forehead between them."

These, in truth, are cruel, harsh words, but possess little sting when compared with the vitriolic sallies of an American political candidate in the course of a street corner conversation with a friend.

So much for the "shocking" proper-

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Lily Paradell, a Cockney girl of humble origin, has become famous through her song, "Mind the Paint," supposed to have been sung at the Pandora theater, London, which, by the way, houses British musical comedy in its most virulent form. Of course, she immediately ascends that throne accorded to beauty in Great Britain. The scatter brained nobllity, the out at elbows adventurers, the aged gallants and the scheming stage folk flock to her shrine.

But Lily nee our Billie Burke.

her shrine.

But Lilly, nee our Billie Burke, "knows how to take care of herself" and amply proves that assertion in the scenes that follow. Therefore, out of this consilommerate mass of suitors she selects a somewhat old though none the less arduous admirer, one Capt. Jeyes, played by H. E. Herbert.

Jeyes ruins himself financially through his blind love for the gifl and she, with true feminine carelessness, chooses to carry on a flirtation with a young guardsman, the Viscount

combe, the favored suitor, is allowed to escort the beauty to her home. There he proposes and is reluctantly rejected on the score of social incompatibility.

Jeyes follows close upon the proposal, accusing his erstwhile sweetheart of duplicity, and baring the financial distress to which his extravagances have driven him. Lily agrees to marry the captain in order to mitigate in some slight degree the harm she has unwittingly done him, but the military gallant, in a strong scene, pledges his regeneration, departs for the colonies and leave Lily and her viscount clasped in each other's arms. The play deals largely with types and as a characterization of the stage and its people it is most valuable. Pinero seemingly having given free rein to this charming portion of his art. On the whole it is a bright and refreshing piece of dramatic ingenuity and is well acted by Miss Burke and her support.

"The Garden of Allah," reached its cli-max when he attempted to make Ed-ward Knobloch's rather peurile play, "Discovering America," assume some of the habiliments of an S. R. O. pro-

duction.

Waller had an impossible task, the playwright's patter chewing tobacco skyscrapers and offensive servants putting the audience in an antogonis-tic moud from the start.

the mood from the start.

The scenes were laid in Italy, where an Italianized American vents his spleen about the country of his birth. A series of events leads up to his enlightenment in the last act and he returns to New York to marry an American girl.

Throughout the play was plastered with crudities and it is predicted that its life on Broadway will be short.

Many other plays were produced this week, among them "The Governor's Lady" at the Republic theater: "Within the Law," at the Eltinge playhouse;

Wright's cleaning works. Pho-

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